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WEEKLY CALENDAR
.. OF
The Collector and Art Critic

A JOURNAL DEVOTED TO THE ARTS
AND CRAFTS, BIBLIOGRAPHY, ETC.

DAVID C. PREYER, EDITOR

1 Madison Avenue, New York

WEEK OF APRIL 2

THE COLLECTOR AND ART CRITIC is published monthly by THE COLLECTOR AND ART CRITIC COMPANY (Incorporated), at 1 Madison avenue, New York City, at \$3.00 per year subscription for the United States and Canada, and \$3.50 for a foreign subscription.

The yearly subscribers receive also weekly from November till May a supplementary Calendar bulletin, containing matters of immediate interest.

CALENDAR FOR THE WEEK.

At the FINE ARTS BUILDING, NEW YORK: Exhibiton of the SOCIETY OF AMERICAN ARTISTS.

At the MODERN GALLERY: Paintings of the American Indian by EDWIN WILLARD DEMING.

At the COTTIER GALLERIES: Exhibition of paintings by HOMER WATSON.

At the FRIEDRICH GALLERY: Paintings by DE WITT LOCKMAN.

At the POWELL ART GALLERY: Paintings and Pastels by GEORGE R. BARSE, JR.

At the KNOEDLER GALLERIES: Exhibition of paintings by ROBERT W. VAN BOSKERCK, A. N. A.

At the JULIUS OEHME GALLERIES: Exhibition of portraits by GARI MELCHERS.

At the gallery of J. H. STRAUSS: Portrait drawings in colors and black-and-white by M. O. KOBÉ.

At the FISHEL, ADLER & SCHWARTZ GALLERIES: Recent work by AUGUSTUS KOOPMAN.

At the COTTIER GALLERIES: Exhibition of paintings by HOMER WATSON.

In PHILADELPHIA, PA.: At the Art Club, Annual Water-color Exhibition.

In SAN FRANCISCO, CAL.: Annual Exhibition at the Mark Hopkins Institute.

In WASHINGTON, D. C.: Annual Oil Exhibition at the Corcoran Art Gallery.

In WATERTOWN, N. Y.: First Competitive Exhibition of paintings of American Artists.

MONDAY, APRIL 2.

Meeting of Council of the National Academy of Design at 8:30.

TUESDAY, APRIL 3.

Monthly Meeting of the Architectural League at 7 p. m.

FRIDAY, APRIL 6.

Opening of the Water-color Exhibition of the Boston Art Club.

SALES.

At the ANDERSON AUCTION COMPANY; Monday evening, April 2 at 7:30 p. m. FINE AND RARE PRINTS.

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Tuesday evening, April 3 at 8 p. m. Drawings and paintings in Black-and-White, Water-colors and Oil by Sydney Adamson.

* * *

The exhibition of recent work of Jef Leempoels at the Knoedler Gallery shows a man of great power of characterization. His palette is rich and deep in colors. The two old men, under the caption "Friendship" are perfect types of the Belgian superannuated working class. His "Destiny and Humanity" is not an impressive work. It is good in parts. The "Christ Head" in it presents unusual facial features; the individual hands reaching in a conglomerate mass upward denote character study and dexterous penciling, but only when taken one by one, the ensemble is startling and confusing and means little except as a study of palmistry.

The portraits are the best. The one of Mr. Henry Siegel is a splendid presentment. It has more sculptural force and loosens itself more fully from the background—almost stereoscopically—than any I have seen this season in these galleries.

His women portraits have the usual pleasing features which modern society painters infuse in their work.

* * *

The paintings of the American Indian by Edwin Willard Deming, on exhibition at the Modern Gallery, should be seen.

Poor Lo has almost been swept away and like the Buffalo is fast becoming extinct. The Original Red Man, where yet in evidence, is changing gradually into a state of semi-civilization.

All the more gratifying, therefore, that some of our artists have turned to record the real Indian life, as it was yet freely to be studied some twenty years ago, and even now may be seen in scattered localities, but with another twenty years will have disappeared forever.

Foremost among these recorders stands Edwin Willard Deming. While Schreyvogel gives us the strenuousness of army life at the frontier, and Remington depicts illustratively many interesting scenes, we must turn to Deming for a true combination of artistic quality and the typifying of a passing race. His work as seen in this exhibition is varied in subject but uniform in excellence.

* * *

In celebration of the tercentenary of the birth of Rembrandt, the London publisher, W. Heinemann, announces a memorial of the artist, which is to be published simultaneously in England, France, Germany, and Holland. It will contain forty "Rembrandt" photogravure reproductions of the finest pictures of the master. There will be also facsimile reproductions of a number of his drawings, with accompanying text by Emile Michel, whose biography has long been the standard one on Rembrandt. The publication will appear in fortnightly parts so as to be complete in time for Rembrandt's birthday on July 15th.

* * *

The pictures by Augustus Koopman which have been on exhibition at the Fishel, Adler and Schwartz Gallery show this artist's many sidedness. Heretofore I have especially emphasized his strength of execution in typical scenes of city life, now we may also study him in *paysagerie*, single peasant types and portrait work.

His landscapes have as much of his ruggedness of brushing as the pictures seen before. They are forcibly blocked in—see "On the Road," No. 18—and if they lack poetry they certainly have strength. Such types as "The Gossips" and "Old Fishwife," Nos. 6 and 7, also proclaim distinct observation of character.

Best of all is his Paris prize picture "The Two Forces," No. 1 of the catalogue. This painting is wholly satisfactory, the struggle against

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wind and tide by the sailors on the French boat is splendidly depicted—it is a glimpse out of a window at life.

* * *

More law that needs reforming.

The publishers of this magazine have applied for its entry as second-class mail matter, which has been refused, because—hark ye, Philadelphia lawyers and puzzle-solvers—"The alleged subscriptions obtained in connection with the offer of a subscription from November to May to 'The Weekly Calendar' cannot be regarded as actual subscriptions within the meaning of the law."

What the meaning of the law is—who can tell? I was chased from one man to another at the New York Post Office a dozen times, and each time a new requirement, a new puzzle, a new obstacle was found, as if to prevent a disseminator of pernicious literature to secure the privileges which a benign government has ordained to encourage publications of an educational value.

Whereas the size of the subscription list fully meets the requirements of the law, the "Weekly Calendar," for which no second-class entry was asked, is the bone of contention.

Never mind, this magazine is worth paying full postage on. It is, anyway, a patriotic duty to support the government, and its poor clerks, and we are nothing, if not patriotic.

* * *

A British manufacturer once invested \$4,000 in a Sevres vase and called upon the foreman of his own china shop to inspect it and perhaps get some new ideas from the supposed masterpiece. "But I made that vase myself," said the man, with spirit. The Briton had simply paid roundly for the product of his own shop, plus a foreign stamp of some sort.

The manufacture of fake antiquities and choice art specimens is a growing industry and a form of "graft" to which Americans easily fall victims. One dealer in Paris is still selling several times annually a bedstead of the style of Louis XVI which he has "sacrificed" with tears in his eyes several years past to impressible Americans. Painters and sculptors become rich palming off their mediocre pieces as "old masters" upon American tourists, who are as children in the hands of these polite and persuasive impostors.

* * *

The art galleries of the Vatican are to be reorganized, or rather their contents are to be partly rearranged. All the pictures now hung in the upper floors, and notably the famous "Transfiguration" of Raphael, are to be rehung in some new and more spacious rooms near the sculpture gallery, and close to the library, on the first floor. In the new rooms will also be hung a number of old masters, now decorating various miscellaneous rooms in the Vatican, and consequently virtually unknown to visitors. The pictures of modern artists will be placed together on the second floor.

* * *

Besides the "Venus and the Mirror" by Velasquez, which the National Art Collection Fund secured for the National Gallery, it has also secured several other gifts. The following are the most important: "Fête Champêtre," by Watteau, to the National Gallery of Ireland; Greek bronze (from the Hawkins Collection), to the British Museum; silver-gilt mounted jug of Rhodian ware, to the Victoria and Albert Museum; panel picture of the "Madonna and Child," by Lazzaro Sebastiani, to the National Gallery; and "Nocturne in Blue and Silver," by Whistler, to the National Gallery.

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What is asserted to be probably the highest price ever paid for a Van der Meer was recorded recently at Berlin, whether at public or private sale is not given. The picture, an interior with two figures, was sold for \$66,250, being turned over to its new owner for that sum by J. Simon, a distinguished German collector.

* * *

E. F. Bonaventure has issued an attractive catalogue of sixty-two pages containing his principal items in rare and sumptuously bound Aldines, Elzevirs, and Americana, in the last of which are to be found some scarce Franklin specimens. Among the privately printed books are several extra illustrated volumes by William Loring Andrews. The Aldines, some of which are bound by Bozerian and Taffin, are worthy representatives of the famous Venetian house. The Elzevirs also include some good specimens set forth in excellent examples of the French binder's art. Among the English items is a finely preserved first edition of Fielding's "Tom Jones," and some first editions of Swinburne, Tennyson, and Shelley.

* * *

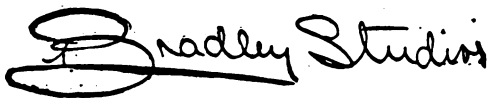
Thirty-five small oil paintings by Fantin Latour, a friend and fellow student of Whistler's at Gleyre's studio in Paris, formed an unusual feature recently at Christie's sale of pictures belonging to the late Russell Buckler. The subjects were chiefly flowers and fruit and the pictures were painted between 1862 and 1888.

The thirty-five brought £5,321. A test price for a single picture was £273. It was a study in roses, 13 inches by 11½, which five years ago brought about £50. Several Continental dealers came especially to the sale, but in most cases they were not prepared to pay the prices offered by Londoners.

* * *

"I wouldn't call Daubson an artist. The pictures he paints are frights."

"But you ought to see how easily he hornswoggles people into buying them. He's certainly an artist."—*Kansas City Times*.

The logo for Stadley Studios is written in a large, elegant, cursive script. The word "Stadley" is followed by "Studios" in a similar style, with a long, sweeping underline that extends under both words.

Some things that are worth
while, that we do well.

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Century Daguerreotypes. Sepia En-
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WEEK OF APRIL 9

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At the COTTIER GALLERIES: Paintings by HOMER WATSON.

At the JULIUS OEHME GALLERIES: Exhibition of portraits by GARI MELCHERS.

At the KNOEDLER GALLERIES: Paintings by ROBERT W. VAN BOSKERCK; Portraits by RICHARD CREIFELS; and exhibition of XVI, XVII and XVIII Century Miniatures.

At the POWELL GALLERY: Paintings and pastels by GEORGE R. BARSE, JR.

At the NATIONAL ARTS CLUB: Work by ALPHONSE MUCHA.

In BROOKLYN, at the Pratt Institute: Paintings by MRS. E. M. SCOTT and MRS. C. B. COMAN.

In BOSTON, MASS.: Water Color Exhibition at the Art Club.

In CINCINNATI, OHIO: Paintings by JULES GUERIN.

In PHILADELPHIA, PA.: Water Color Exhibitions at the Art Club and at the Academy of Fine Arts.

In TOLEDO, OHIO: Arctic and antarctic paintings by F. W. STOKES at the Museum.

In WATERTOWN, N. Y.: First Competitive Exhibition of paintings by American Artists.

* * *

Exhibits are received for the 6th Annual Exhibition of the PAINT AND CLAY CLUB of NEW HAVEN, CONN., from 14th to 16th of April.

Exhibits are received for the 18th Annual Water Color Exhibition of the ART INSTITUTE, CHICAGO, from 18th to 21st of April.

The last day of entries for the 24th Annual Exhibition of the ROCHESTER, N. Y., ART CLUB is on the 21st of April.

Exhibits are received for the 39th Annual Exhibition of the AMERICAN WATER COLOR SOCIETY on the 20th and 21st of April.

The last day for entries for the Annual Exhibition at the CINCINNATI, OHIO, MUSEUM is on the 25th of April.

Exhibits will be collected for the summer exhibition at the WORCESTER ART MUSEUM on the 30th of April and the 1st of May.

THE COLLECTOR AND ART CRITIC.

An unwarranted attack was made by the art critic of the New York *Times* last week on the pictures exhibited by a young American artist, just returned from abroad, which have been on exhibition at a dealer's gallery on the Avenue.

The attack was not only unwarranted but blindly ignorant and overreached itself by its virulence.

I regret deeply that the *Times* art critic, whose positiveness of assertion and flourish of rhetoric are well known, should use his intellectual triphammer of incomputable tons weight in endeavoring to crush an artist who has been accredited by his peers with talent and being worthy of distinction.

Stupid as it may be on my part, I cannot see the advantage in such an onslaught. It plunges me in an horrific bewilderment at the way some men see and express themselves.

* * *

From a letter from a subscriber received to-day, I may be allowed to quote:

"The April number of THE COLLECTOR AND ART CRITIC is a splendid one. Your criticism of the work in the exhibition of the Society of American Artists is timely and of the right kind. You do not seem to be afraid to say what you think and you evidently have not any axes to grind."

And another one writes: "Your article in the March number on 'American Marine Painters' was as much of a picture in words as I have ever seen in paint."

And for this—many thanks.

* * *

One of the greatest paintings at the Paris Exposition of 1900 was "The Man With the Cloak," by Gari Melchers, which ranked Whistler's two full-lengths. To see at last, and for the first time, a collection of works by this master in New York is, therefore, a rare occasion.

Melcher's honors—and they are many—weigh lightly upon him. They do not affect his sincerity, his wilful simplicity of expression; they do not cause him to slight his work, or be satisfied with meretricious decoration, because the ignorant would applaud. Melcher is a man and a master who does his work well and complete.

I cannot single out any of the portraits now shown at the Oehme Galleries as being of superior worth—they are all of virile strength and technical perfection. Perhaps in the one of Mr. Edward Chandler Walker there is a supreme effort, fitly accomplished.

The "Brabant Girl" lends a decorative note to this group of eight canvases that shows also the versatility of this artist's brush.

* * *

Another portrait painter of no mean attainment has been showing his human documents at the Friedrich Gallery. This is DeWitt M. Lockman.

For a man who "just paints"—to use a favorite expression of his—he acquires remarkably satisfactory results. Especially the portrait of Mrs. Ned Tinker is an exceptionally intelligent performance. The artist treats his subjects suavely and gently—yet, withal, in a manner of conscious masterfulness. There is apparently no searching for effect, or the means to produce it. Direct painting, with an intuitive knowledge of the means required, are the characteristics to be found in Lockman's work.

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The work of Mr. Robert W. Van Boskerck, on exhibition at the Knoedler Galleries, show the place of note which this painter has in our art. His pictures have a vein of feeling and are redolent of the soil. He is a conscientious student of nature. The tentative hesitancy of touch and uncertainty of color of his earlier work has entirely been overcome, and his keen eye for the picturesque is now technically supplemented by dexterous ability.

Especially in his wood interiors, shown in this exhibition, Mr. Van Boskerck is perfectly satisfactory and they have a substantial quality and breadth of treatment. The suggestion of detail is never obtrusive. His is a frank and honest artistry which the discriminating eye will always appreciate.

* * *

The exhibition of the oils and pastels by George R. Barse at the Powell Gallery denote the steady development into broader lines and more effective treatment, which has of late been noticeable in the work of this artist. While his fanciful female figures are still in evidence we notice a wider reach and greater dignity in color treatment. This is an enjoyable show.

* * *

One of the most interesting exhibits on the Avenue is found in the Strauss Gallery, at Thirtieth street. Mr. M. O. Kobbé has there on view some portrait drawings in colors and black-and-white which are of unusual merit. These furnish evidence of the power of line work if the hand which directs the crayon is sure of its strokes and shadings. As portraits they are often as effective as the more elaborate oil productions, and have added a lightness of touch which the heavier medium often lacks.

Those of Mr. Paul Reynolds, of Miss Cynthia Roche, of the little girl "Elsa," of Miss Beatrice Morgan, and of "Marian," in her piquancy of pose, are to be singled out.

* * *

Three artists held a display last week at the Salmagundi Club of their latest products of the brush. George H. McCord furnished twenty-five pictures in oil and pastel. The animal painter, Will H. Drake, gave the same number of compositions, and the well-known miniaturist, Mathias Sandor, had a group of his latest portraits.

On the first day of the exhibition Mr. Drake received word that the popular vote for the \$1,000 Osborne Company prize had awarded this prize to his "Death of the First-Born," a fine canvas showing a couple of lions guarding the dead cub.

The exhibition was well attended.

* * *

The American Water Color Society recently re-elected Mr. J. C. Nicoll as its president, and chose Mr. F. K. M. Rehn to become the treasurer, to take the place of Mr. James Symington who, after 21 years of service in this office, had declined re-election. Carlton T. Chapman will remain the secretary.

The coming exhibition promises to be the most important one ever held by the Society.

* * *

Anent the note which appeared in the April number of Mr. Lorado Taft's mention "that the first American sculptor was a woman—Patience Wright," it may be of interest to know that the well-known historian and antiquarian, Charles Henry Hart, has written an article upon Patience

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Wright at the request of the editor of the *Connoisseur*, of London. The article will be illustrated and will soon appear in that journal.

* * *

Miss Evelyn B. Longman, of this city has been awarded the prize for her design for bronze doors for the Annapolis Naval Academy, which Colonel Robert M. Thompson will present as a memorial of the class of '68.

There were thirty-three competitors for this prize, and the designs submitted are of a high degree of excellence, but the votes of the five jurors were all cast in the first ballot for Miss Longman's design.

The other prizes of \$250, \$150 and \$100 each have been awarded to A. A. Weinman, Paul Nocquet and Bruno Louis Zimm.

The award of such a prize to a woman is an unprecedented event, and augurs a bright future of fame to this talented sculptress.

* * *

Eugene Carrière, the famous French painter of portraits and genre, died last month at the age of 57.

* * *

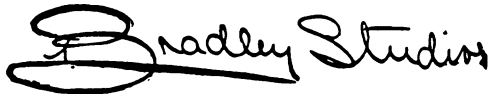
A circular has been received from the Municipal Art Society embodying the conditions of a competition for designs for the decoration with historical paintings of the two side walls of the West Vestibule of the Morris High School, 166th street and Boston road.

Artists may obtain information by communicating with Mr. William Walton, 37 West Thirty-fourth street, N. Y.

* * *

It must yet be noticed that the April *Century* contains a well-illustrated article on Constantin Meunier from the pen of Christian Brinton, which is a valuable monograph to the understanding of one of the greatest of realistic sculptors.

This number contains several other excellent art features.

The logo for Bradley Studios, featuring the name 'Bradley Studios' in a highly stylized, cursive script. The 'B' is particularly large and ornate, with a long horizontal stroke that extends to the left and loops under the rest of the name.

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At the KNOEDLER GALLERIES: Exhibition of XVI, XVII and XVIII Century Miniatures and Recent Drawings in color by CAROL AUS.

At the POWELL GALLERY: Work by members of the KIT-KAT CLUB, which opens on Thursday, the 19th of April.

At the LENOX LIBRARY: Etchings by American Artists.

At the MONTROSS GALLERIES: Paintings by WILLIAM L. LATHROP.

In BROOKLYN, at the Pratt Institute: Paintings by MRS. E. M. SCOTT and MRS. C. B. COMAN.

In BOSTON, MASS.: Water-Color Exhibition at the Art Club.

In CINCINNATI, OHIO: Paintings by JULES GUERIN.

In WATERTOWN, N. Y.: First Competitive Exhibition of Paintings by American Artists.

TUESDAY, APRIL 17.

Annual Meeting and Dinner of the Artists' Fund Society, at 7 P. M.

SATURDAY, APRIL 21.

Opening of the exhibition of the collection of the late JOSEPH JEFFERSON, at the American Art Galleries, previous to sale at Mendelssohn Hall on the 27th.

On Friday and Saturday, the 20th and 21st, exhibits are received at the Fine Arts Building for the Exhibition of the AMERICAN WATER-COLOR SOCIETY.

* * *

The closing of the Art Season's bill of fare is not without interest. The cheese and coffee—most delectable of the whole menu to true epicures—come now in the shape of two events that rival in importance any that have gone before. The Jefferson Collection, which will be placed on exhibition next Saturday, is the most important one of any that have been offered in some years for true artistic value.

The other event is an exhibition now being held at the Knoedler Gal-

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leries of Miniatures of the Sixteenth, Seventeenth and Eighteenth Centuries. Some seventy examples are shown of the art of "painting in little" by a score of early painters. The whole collection forms the nucleus of what, with careful addition, might become the most valuable historical collection of miniatures, fit for any museum. The best men are represented, as Cosway, Petitot, Plimer, Cooper, and others.

It were a pity if collectors should be allowed to cull sample numbers from these cases. These seventy pieces should be sold *en bloc*.

* * *

That interesting little brochure, "Art Notes," which Mr. William Macbeth sends out occasionally, has been received with the April date. Announcement is made therein of the removal of the Macbeth Gallery to 450 Fifth avenue, one door from the southwest corner of Fortieth street. That this sterling dealer will continue his past successes at his new stand goes without saying.

Of great interest to me is the endorsement which Mr. Macbeth gives to my position in the tariff issue. He also favors a specific duty as the best solution of this problem.

There are a good many pertinent points touched upon in this number which makes excellent reading. A copy may be had by calling at the gallery.

* * *

No thought could possibly have been with me when writing the article on Paul Nocquet's Sculpture for the April number that in a few weeks the promising career of this talented man would be cut short by a fatality which overpowers me by its horror. It is saddening to think of what the art world has lost by this fatal death. This man would in time have rivalled Rodin, Falguière and Meunier—and, now——

* * *

Eastman Johnson, the veteran portrait painter, died on the 5th of this month at the age of 82 years. He devoted himself in his painting to home subjects and produced pictures of high and humble life, scenes from New England harvest fields and Kentucky plantations. An idea of the American character of his compositions may be gained from some of the titles of his works: "Old Kentucky Home," "The Husking Bee," "Cranberry Harvest, Island of Nantucket," "New England Pedler," and "Pension Agent." He also painted the portraits of many noted Americans.

* * *

Sir Wyke Bayliss, President of the Royal Society of British Artists since 1888, died suddenly on April 5 in London of heart disease. He was born in 1835.

* * *

The annual election of officers and members of the National Academy of Design will take place on Wednesday afternoon, May 9, at One Hundred and Ninth street and Amsterdam avenue. This will be the first election held by the academy after its union with the Society of American Artists, and its membership will then be largely increased.

It has been agreed that at least ten days before this meeting each academician or associate may nominate, in writing, twenty-five painters and five sculptors from among the associates, to be academicians. At the forthcoming election the twenty-five painters and five sculptors receiving the highest vote in nomination will be declared academicians. Thereafter, not more than ten associates altogether may be annually elected academicians. Any number of associates, however, may be elected, in accordance with the constitution and by-laws of the new academy.

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The new additions to the collections of the Metropolitan Museum include sixteen paintings: A "Holy Family," by Baroccio; an "Adoration," by Luca Giordano; "The Grand Canal," by Guardi; a landscape by Van Goyen; a portrait of Don Sebastian Martinez by Goya; a "St. John," by Murillo; a portrait by Lorenzo Lotto; two drawings by William Blake, from the Lord Houghton collection; an "Allegorical Figure" by Carlo Cagliari, presented by Louis Ehrich; two miniatures by Theodora W. Thayer, presented by the American Society of Miniature Painters; a small landscape by W. M. Hunt; a portrait by Mierevelt; a decoration by Puvis de Chavannes, and a "Holy Family" by Bugiardini.

The collection of laces has also been enriched by a gift from Washington, D. C., and the discovery of an unknown treasure of laces in the Museum basement.

* * *

Anyone interested in old fans has an opportunity to see an interesting collection of them at the Bonaventure Galleries. Mr. Bonaventure's catalogue enumerates thirty fans, some of them extremely rare specimens. A fan that once belonged to Marie Antoinette is inlaid with thin layers of mother of pearl and painted with flowers, and contains three medallions, representing "A Village Fete," "The Harvest" and "A Lady Listening to a Flute Player." Another fan is decorated with portraits of the persons assisting at the reception after the birth of the Duc de Berry, afterward Henry V. The only English fan in the group is one painted by Angelica Kauffmann and signed by the artist. This is considered one of the rarest specimens in the collection.

* * *

The portrait of Benjamin Franklin which the great-grandfather of Earl Grey, Governor-General of Canada, took from Franklin's house in Philadelphia when he was quartered there in 1770 and which Earl Grey has restored to the United States, was removed from the famous picture gallery in Dorchester House, at present the residence of Ambassador Whitelaw Reid, to-day, repacked in a tin lined box and has been shipped to America.

The picture was cleaned and revarnished lately and is in excellent condition. It depicts Franklin at an earlier period of his life than the conventional pictures show him.

* * *

Exhibitions of the work of individual American etchers have been held at various times in the print galleries of the New York Public Library, but now the first collective exhibit of American work has been opened there.

The present exhibition aims to be selective rather than inclusive; as a result, there is a generally representative show, a limited number of each artist's works being chosen from the Library's portfolios. Diversity of subject, of method, of style is thus accentuated, and various influences (Whistler, Fortuny, Venice and other factors of personality, place or time) which are felt in the work of different artists or groups of artists are brought out. Artistic affinity, evidenced in subject or treatment, serves to connect the work of certain men. Thus, for example, Duveneck, Bacher, Weir, Twachtman, Pennell, Parrish, Platt and Vanderhoof form an interesting group with enough points of similarity and dissimilarity in treatment to emphasize the various ways in which influences are assimilated. Again, James D. Smillie (the dean of them all), Dr. Leroy M. Yale, and the late R. Swain Gifford come to mind together. The names of these three, by the way, are furthermore linked by the etching produced at the first meeting of the New York Etching Club, in 1877, the

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original copper of which is here shown, with the record, "Coated by J. D. Smillie, drawn by R. S. Gifford, printed by L. M. Yale." C. F. W. Mielatz, Mrs. E. L. Peirce Getchell, Mrs. Anna Lea Merritt, J. C. Nicoll, the Morans (Thomas, Mary Nimmo and Peter), Kruseman van Elten are represented by characteristic examples, as are others, all typifying general tendencies or individual expression.

The whole affords a view of the state of original or painter etching in this country during the past thirty-five years. Diversity of subject and style keeps interest alive, while the restriction of each man's showing to a few characteristic examples has kept the exhibit within reasonable bounds and prevents weariness.

It is very long since such an exhibition has been held in this country, but it is to be hoped that it will not be the last. Collectors and artists have made this exhibit possible by their gifts; it now remains for future donations to round out the library's collection of American etchings, and make it worthy of the city and the country.

The exhibition will be on view at the Lenox Library Building for several months.

* * *

He was an artist of promise and had invited his near-sighted friend into his studio to examine his latest picture, which he described as a little rural study. His friend was accompanied by his little pet terrier. Looking at the sketch on the easel, he was enjoying the beauties of the picture, when the dog began to bark at it. "There, that shows how natural you have painted that dog in the foreground. My dog recognized his species at once."

"But that is not a dog," exclaimed the artist, aghast. "That is a cow."

"That so? Well, Towser always had a grudge against cows"—And then the subject of the conversation was changed.—*Albany Journal.*

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